



Volume 57

October and November, 1930

No. 10 and 11

A. M. D. C.



EV. DR. KARL WEINMAN, says in his History of Church Music—"In America in 1873, J. B. Singenberger started an Association of St. Cecilia. He also issued a journal CAECILIA, which was written mainly in German."

Here you have THE CAECILIA, in 1930, still existing, written in English for the past twelve years. It is on the threshold of a great expansion and development, of national interest. Items of current events are to be chronicled each month. Sections devoted to Radio broadcasting, The Organ, The Singers, School Music, with other features such as a Question Box, Reviews of New Publications, and 16 pages of music supplements each month.

THE CAECILIA is not designed to supplant any of the quarterly or semi-annual publications now devoted to the interests of Catholic Church music, but to supplement them in the dispersing of information and news with the hope that the music of Catholic churches and schools may be benefited thereby.

We ask your co-operation. We hope that you will tell your musical friends about THE CAECILIA, and that you will write us, from time to time with questions, programs, or comments on local conditions, or the contents of this paper.

Make it your paper. Contribute articles, read it to your choir, pupils and associates. Keep abreast of the times, and the latest publications in church music. All of this you can do by renewing your subscription to THE CAECILIA now. Two dollars for one year, Five dollars for three years.

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Current Comments

The Congress at Omaha

The first national Eucharistic Congress in 19 years was held at Omaha, Nebraska, September 23-25. It was the Sixth National Congress.

Rt. Rev. Joseph Schrembs, Bishop of Cleveland, patron of the Congress, presided. His Eminence George Cardinal Mundelein, read a message from President Hoover. Fifty-six Archbishops and Bishops, 10 Abbots, and His Excellency the Most Reverend Pietro Fumasoni-Biondi, Delegate to the United States, attended. Several hundred of the Monsignori, clergy and religious of all orders joined to make the Congress most successful.

More than 100,000 people took part in the various processions, and ceremonies.

Rt. Reverend Bishop Rummel, host of the congress, celebrated the Midnight Pontifical Mass. A large civic reception preceded the opening ceremonies, being tendered at the Colliseum.

The music at the various meetings was furnished by the Eucharistic Chorus of 100 male voices selected from the various Omaha Catholic choirs, and it was directed by Reverend Edward M. Gleason, a former member of the Sistine Choir in Rome. Mrs. Winifred Taylor Flannagan was accompanist to the chorus.

An orchestra of fifty musicians, from the Omaha Musicians Union, served under the direction of Emil Hoffman, and four bands participated in the closing ceremonies.

One of the resolutions adopted, pledged obedience to the Holy See "by fostering the Gregorian Chant".

FRANKFORT.

The International Society for the Reviving of Catholic Sacred Music, held its session this year during the week of October 19th. Works of modern Ecclesiastical composers of Italy were featured.

PARIS.

The Prize offered by Le Concours des Amis del 'Orgue was won by M. Maurice Durufle, for his "Tryptique sur le Veni Creator". A new contest open only to French organists born since December 31, 1893, has for its prize 5,000 francs, to be presented to the winner in June, 1931.

ROME.

It is rumored that Mascagni has been in-

vited to compose a hymn for The Vatican City.

BUDAPEST, HUNGARY.

700,000 attended the St. Emery Celebration and congress on October 9th. The Papal Legate, The Prince Primate of Hungary, and the leading Cardinals of Europe, with Archbishop Filippi of Montreal, and Bishop Schrembs of Cleveland, and Bishop Noll, of Fort Wayne, attended. A Eucharistic procession of boats on the Danube was a feature of the congress. Held at night, the church bells rang, loud speakers carried the melody from the organ of the Crowning Church, and the people on the banks joined in the Tantum Ergo.

LONDON.

Music and Liturgy, the official organ of the Society of St. Gregory, in London, has just been published. It is to appear quarterly. A summer school of Plainsong and Polyphony was held under the auspices of this society in Oxford, August 11th to 16th.

BOSTON, MASS.

The choir of male voices, from Weston College, (Jesuit House of Studies, N. E. province) under the direction of Rev. Joseph T. Murphy, S. J., has featured on the Catholic Truth Hour held on W.N.A.C. Gregorian, and classical motets of the finest kind. It is one of the most popular choirs heard over this station. The choir from St. Johns Seminary, Brighton, Mass., will appear on the air again over this same station, several times during the winter.

NEW YORK.

Father Finn continues to lead the way. His Paulist choir formerly famous for its concerts given in the large cities of America, now has firmly entrenched itself as a "sustaining feature" of the Catholic Truth Hour held in New York City, every Sunday evening and given a national hookup. It is interesting to note that Father Finn's programs are not restricted to church compositions.

CHICAGO, ILL.

Dr. J. Lewis Browne, Director of Music in the Chicago Public Schools, is arranging for children's attendance at the Chicago Civic Opera performances, on a scale never before attempted in this country. Such movements are encouraging to those interested in the future appreciation of music in all its forms.

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Studies of Phrasing

(Concluded from September Issue)

III. SYLLABLE AND WORD

The combination of letters into syllables and words teaches us that an earnest study of phonics is to be regarded as one of the most important and necessary tasks of the singer. Without a distinct, pure, elastic, and fluent language the artistic finish of a production is absolutely unimaginable in even the simplest song. The study of a language certainly requires a great amount of patience and perseverance, for impatient urging and a superficial treatment of the elementary sounds never leads to desirable results. All, even the slightest violation of purity and distinctness in the language must be checked and corrected continually, bearing in mind, always to proceed from the known to the unknown. Correct declamation of the text, especially intelligible predominance of contracts by means of accentuation, gives a language power, vitality, and expression. To fill a hall, a large voice is not sufficient. The singer must know how to distribute light and shade properly on words and even sentences. Accent may change the entire meaning of a sentence.

VI. EXPRESSION

Music (more especially vocal) is the language of the soul, the expression of sentiment. Its beauty not only depends on the producing master, but also on the performance. Technical skill and mechanical means must unite with feeling, taste and a spirited manner of delivery. What we wish to hear in a tone is animation. The singer should never try to make amends by mere mechanical perfection for what is possible only by self-perceived expression. This harmony of deeply felt emotions is an infallible assurance of a correct combination of text and melody. Whom does the significant word and delightful tone, combined with masterly composition, executed by a soul that is moved with mighty sentiments, leave untouched?

The real church music, however, does not require dramatic effects, not an outcry or sigh

of grief, not sensual breathing and vanishing of the tone, nor earthly emotions of joy, rejoicing, or of sorrow, but devotional, glowing, warm, pious expression of the soul, sprung from sincere prayer, quiet concentration of mind and heart, contemplative acquiescence of the time, place, and object of the feast and divine ceremonies. A soul thus filled with higher thoughts cannot fail to produce sublime results; *ex abundantia enim cordis os loquitur*. The real sentiment always shows its influence on the organs of voice and language. Not suddenly, but by a continual and systematic practice are these organs entirely subjected to the mind. The singer should express soul if the same is contained in even the smallest phrase. Therefore, we should not choose light, frivolous music, but, after having overcome formal difficulties, strive to exercise the slumbering faculties of the mind by a higher and nobler order of compositions, and try, by study, to comprehend and express their spirit. This should be the object of our continued endeavors from beginning to end. If the mind is in an excited state the corresponding expression is easily found. The compositions of the ancient masters at first present nothing but notes to our eye, but this should only strengthen our determination to comprehend the work, for, when the right ideas are discovered, we shall at once recognize in them life and soul, nay, embodied faith, sincere prayer, and the highest order of worship. In the first place it is necessary to understand the text and its religious connection, for no one can sing with expression and feeling who fails to do the same in reading. Suspense and attention are necessary to wing the soul for flight. This coloring should be rather exaggerated in the beginning; it will gradually moderate until a perfect coalescence of text and tone is attained. The animated breath should pervade every tone, so that we may feel how every breath and sound of the heart becomes a living beautiful song. But these words only remain words; examples from good, genuine singers and our own individual practice will advance us in the noble art, and bring about the desired end.

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The Caecilia

OTTO A. SINGENBERGER.....Editor

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THE CAECILIA is approved and recommended by His Eminence, George Cardinal Mundelein in two letters dated Dec. 12, 1924, and Ascension Day, 1925.

His Grace, the Most Reverend Archbishop Sebastian G. Messmer, recommends THE CAECILIA in a letter dated Nov. 22, 1924.

Strandicus and Climacus

Novel Church Music

"Music of the better type need not be novel; rather, the older it is and the more we become accustomed to it, the more power it has over us."

These words of Goethe state a truth that become more and more evident to us, the older we grow. There are gems of Catholic Church music (not a few of them first published in the musical supplements of this magazine) which we have been hearing off and on now for over 50 years, and, somehow, with each renewed hearing they impress us more deeply, grip us as never before by their spirit of devotion expressed so appropriately, truthfully, naturally, even gracefully, that with Goethe we can but say: "the older they are and the more we become accustomed to them, the more power they have over us." Quantitatively some of these gems of Church music are not much to look at on paper; and often they are barren and "dry as dust" to ears that love to revel in complications, without, however,

always being able to assign a valid reason for such complications. For others again the very names of the authors of these compositions are prejudicial even to an effort at honest appreciation. While others still find such compositions meaningless because the sacred texts are to them meaningless and uninteresting. Themes such as God, the truths and duties of religion, the Holy Sacrifice of the Mass, the Blessed Sacrament—what are they to our worldly-wise maestros whose esthetic and other tastes are of that milieu where textual themes of diseased love, of hatred, of revenge, of despair, and of turbulent passion generally, appear to be the only ones musically promising?

But the sacred compositions we have in mind are things of life, growth, and of worth despite their simplicity of form in many cases; despite their so-called barrenness, so much needlessly bemoaned by some Catholic church musicians who have lost their musical and liturgical perspective, if, indeed, they ever had any; despite their aprioristic rejection through petty prejudice; and finally also despite the apathy of those secular musicians who are esthetically and spiritually disqualified to pass a fair judgment in matters of Catholic Church music.

Novelty, like fashion, is of a day and of the surface. The compositions referred to are not novel, not today, after decades of frequent use and hearing; and certainly and happily they never were novel in the connotation which modern musical license has given to this term. But they are fresh, fresh with the freshness that comes of inner truth and vitality. Their growth in "power over us" attests their age-resisting vitality, and—Goethe has spoken the truth.

A. L.

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Our Supplements This Month

No. 36 FOUR CHRISTMAS CAROLS, Arranged by Dom G. Hugle, O. S. B.15

Dom Hugle, O. S. B., is known as one of our American authorities on church music. Naturally then, anything from his pen is of interest. These popular hymns, reflect a dignity in arrangement, and setting that will at once appeal to the reader. In *Dulci Jubilo*, and *Resonet in Laudibus*, are very popular, Christmas numbers.

No. 93 PROPER OF THIRD MASS (Christmas), Various Composers..... .20

Capocci and Tresch are well known composers of church music, the former having been Maestro at the St. John Lateran Basilica in Rome. The offertory by Tresch will be remembered as from the famous Rauber, *Thesaurus*.

John Falkenstein is one of the church musicians who made Boston musical history. In charge of music at the Cathedral until 1875, his music is still the most popular sung at that church. Ever since the days of Mme. de la Motte's famous Sanctuary choir when so much of Falkenstein's music became known, his compositions have been in common use in New England, especially this Gradual and Communion, and his *Ave Verum* which is published separately.

Directions for the Choir at High Mass

The order and procedure, with directions as to "What Comes Next" may be of help to young organists. It being known that all music at High Mass **must be Latin**, and from the liturgy of the church. English may be sung before or after **Mass**, as in Processional or Recessionals.

- 1—Continue Asperges, as soon as Priest has intoned, Asperges Me.
- 2—After Asperges, sing Responses and Amen to the prayer.
- 3—Begin Introit (Proper of Mass) as soon as Priest again comes to the altar steps.
- 4—Begin Kyrie, as soon as the Introit is finished.
- 5—Wait until the Priest intones Gloria in Excelsis, and then begin Gloria of Mass with the words—*Et in terra pax*.
- 6—Immediately after the Epistle is finished sing The Gradual (Proper of the Mass) the Alleluia and Responses.
- 7—After the Priest has intoned the Credo in Unum Deum, continue with the Credo of the Mass beginning with the words "*et in terra pax*".
- 8—Priest intones—*Dominus Vobiscum*. Choir answers—"Et cum spiritu tuo". The priest says "*Oremus*", then the choir sings the Offertory at once. (Proper of the Mass).
- 9—After the Proper Offertory for the day, a motet may be sung which has some reference to the feast, or the day, or to the particular church season.
- 10—Sing Responses to the Preface. When the Priest finishes the Preface, a bell rings, and the Sanctus should be started at once.
- 11—Start the Benedictus right after the Consecration.
- 12—Sing the Responses—Amen and Et cum spiritu tuo, after the Priest intones for each. Then commence the Agnus Dei at once.
- 13—The Communion (Proper of the Mass) should be sung immediately after the Priest has received the Precious Blood.
- 14—Answer—"Et cum spiritu tuo" to Dominus Vobiscum, Deo Gratias to Ite Missa est.

THE QUESTION BOX

Can Your Choir Members Answer These?

- 1—What does "*Et cum Spiritu Tuo*" mean?
- 2—What parts of the Mass are called The Proper of The Mass?
- 3—Must the O Salutaris be sung at Benediction?
- 4—Who are some of the 16th and 17th Century Composers, of Catholic Church Music?
- 5—Is Benediction a part of the Liturgical Office?

(See answers in next column)

ANSWERS TO THE QUESTION BOX

- 1—"And with thy spirit."
- 2—Introit, Gradual (Sequence and Tract) Offertory, and Communion.
- 3—No.
- 4—Palestrina, Byrd, Tallis, Tye, Allegri, Carissimi, Farrant, Vittoria, etc.
- 5—No. It is a devotional rite.

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The Organist

(Note: It is the ambition of this department to enlarge this section substantially, as soon as articles by prominent organists, can be prepared for The CAECILIA.)

THE AMERICAN GUILD

A quotation in the *Organists Journal* (May, 1896) points out the organization of the American Guild of Organists, modeled upon the same plan as the Royal College of Organists and the Guild of Organists in London. Rev. J. B. Young, S. J., was one of the few Catholic church musicians identified with the founding of this organization, now flourishing.

Today few Catholic church musicians are qualified in The American Guild. The standards are high, and enrollment with the Guild should be one of the objects of every serious organist, as a testimonial of musicianship, apart from the church.

By influence and example, the leaders should interest themselves in this work, and thus let the world know that Catholic church musicians are not inferior to their brethren in non-Catholic churches.

The first organ to make its appearance in this country was imported for Kings Chapel at Boston, Mass., in 1713.

GERMANI HERE

Fernando Germani, Organist of the Augusteo, Rome, Prof. of Organ in Royal Academy of St. Cecilia, Rome, and member of the Pontifical School of Music, will be heard in the Eastern and Mid-Western states during October and November, in a series of recitals. Germani is only 32 years old.

THE CAECILIA COLLECTION

One of the best series of Reed Organ music books, is found in the Caecilia Collection, published by Wm. E. Ashmall & Company. There are 25 books in the series, each book containing 16 pages of short pieces, Marches, Communions, etc., at the remarkably low price of 40c per book. All of the music is simple, written on two staves transcribed from the works of such masters as Beethoven, Guilman, Schubert, Merkel, St. Saens, Lemmens, and others.

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If you want Christmas music for Pipe Organ, don't fail to see Ashmall's list of 14

Christmas books. There is nothing else like it. Each book of six compositions, 75c.

YOUR OLD ORGAN

Many choirmasters bemoan the fact that they have not the advantages of accompaniment by an instrument with the advantages of the modern organ.

No one can deprecate the distinction a modern organ lends to a church.

However, an old organ may be a blessing in disguise. If you have an old, troublesome instrument, why not close it down altogether?

Put your choir on its own. A capella singing is most desirable, liturgical, and attractive from every standpoint. It gives the singers confidence, it shows up the weaknesses of some, it properly evaluates the ability of the chorus, and the conductor.

There is no reason in the world why simple melodies cannot be sung unaccompanied. In a short time the choir will improve, and more advanced music attempted. Where the leader performs the dual role of organist and conductor, he will be relieved of one-half of his work.

Best of all however—the true wish of the church will be nearer realization, dignified choral music, unaccompanied, as was the best music of the early days.

HYMN SINGING

Rhythm, is of paramount importance, whether it be in leading an audience in a motion picture theatre, in accompanying a congregation, or teaching a choir.

The text, and the melody are attractive or you would not have chosen the piece to be sung.

Clearly defined measures and phrases, with sometimes loud and sometimes soft organ, will bring out the best that is in any group in short order.

Don't try to teach too many hymns, a few simple tunes will suffice, if well selected, for many occasions. Many leaders endeavor to teach a new hymn before the first one is learned.

The accompaniment, in the right key—not too high, or not too low—with properly marked phrasing distinguishable, will make the work of teaching hymns lighter.

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School Music

Organs in the Schools

The New York City School Board, appropriated \$168,000 some months ago for building pipe organs in seven of the large New York City High Schools. Each organ will be identical in specifications, and must be built within one year. Additional appropriations have been made for still further use of the pipe organ in large city schools giving a permanent recognition to the importance of the pipe organ in school music courses.

Fourteen Years of Music Progress in the Boston Public Schools

The accomplishments of Professor John A. O'Shea, Director of Music in the Boston Public Schools, and Choirmaster at St. Cecilias Church, Boston, may be of interest to those interested in Parochial School Music. This brief summary speaks for itself. It may serve to suggest some activities for the more enterprising Supervisors. Professor O'Shea succeeded James M. McLaughlin (one of the founders of McLaughlin & Reilly Co.) as Director of Music in the Boston Schools, and a brief sketch of the progress of the department is here presented.

There are 25 permanently appointed members of the music department, and 22 temporary instrumental instructors, as against fourteen members who operated the department prior to October, 1916. Credit for outside study of instrumental music has been allowed since July, 1915, and this credit has greatly encouraged interest among the pupils.

Instrumental Music

The first violin class in the United States to be held during school hours was in the Thomas N. Hart School, South Boston, in 1911, and Violin classes have continued since that time. Instrumental classes are taught by outside professional music teachers, by permission of the School Committee. Classes of twelve or more are organized, with each pupil paying 25c per lesson. Boys in high school taking lessons on military band instruments are not required to pay this fee. At the present time there are about 275 classes, and approximately 3,475 pupils taking advantage of this instruction.

In 1925 The Boston Public School Junior Symphony Orchestra was organized by the

assembly of the most talented pupils of elementary and intermediate schools.

In 1926 The Boston Public School Symphony Band was formed by gathering together the most talented pupils from the various school units.

Both of these organizations have played at many public functions, as have the senior organizations (band and orchestra).

There is now an instrumental group (band, drum corps, or orchestra) in practically every school in the city, and thus each school is able to supply its own music in the Annual Street Parade of the Boston School Cadets. In 1916, only one school band was in the parade.

Choral Music

Choral Music receives the featuring it deserves, for in this branch all may participate, and all may benefit. Teachers who have majored in music have been appointed to elementary and intermediate schools, to take charge of the music in each school. Each of these teachers are supervised in actual work, on an average of once every three or four weeks.

Three members of the Music Department are assigned to Teachers College, to instruct the prospective teachers on the proper methods of presenting music to the children. The most noticeable benefit from this system is in the fact that few monotonies are in the school rooms today whereas a short time ago there were many present.

Music begins in the kindergarten with rote songs and rhythmic orchestras. The latter activity having developed entirely since 1916.

Annually in May, a group of two thousand elementary and intermediate school children gather in Symphony Hall, for the Music Festival of the Boston Public Schools. Several orchestra and band groups in addition also assemble. Letters of commendation concerning this program and the music rendered have been received from the National Federation of Music Clubs, the New England Music Festival Association, and other leading organizations of the type.

Professor O'Shea has long been recognized as one of the leading organists in New England, and his work in organizing Choral Societies, and Radio Choirs has won for him wide fame. School music was first taught in this country in Chelsea, Mass., a

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suburb of Boston, and the long influence of music education in the Public Schools, has inspired a general interest in the Parochial Schools as well. For these latter, a course of studies has just been issued, and the Diocesan schools stand on the threshold of genuine achievement, through systematic and organized instruction. His Eminence, Wm. Cardinal O'Connell, has had Professor O'Shea as organist at the Succursal Church—St. Cecilians for many years, and he now serves as accompanist to the Seminarian Choir, at that church, and assists in the training of the singers at St. Johns Seminary in Brighton.

Some Ancient Music in the British Museum

Motetti de Passione, printed by Petrucci at Venice in 1503. Of this work, the sixth known to be printed by Petrucci with his newly invented types, only one other copy is known to be in existence, and this without title page and one leaf.

Folio edition of Sorianos Masses, (Rome, 1609), dedicated to Paul V—a splendid binding bearing the Pope's Coat of Arms stamped on the covers, is also found.

Another interesting work is the Diletto Spirituale, of Simone Verovio (Rome, 1596) which is generally considered the first music printed from engraved copper plates.

Copies of the Intabolutura d'Organo di Recercari of Jacques Buns (Venice, 1549) one of the earliest books of organ music; the Laudi Spirituali, of Fra Serafino Razzi (Venice, 1563) in a binding bearing the coat of arms of Pope Clement XI.

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A partial list of the contents is as follows:

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Advent — Christmas — Epiphany — Lent
Easter — Ascension — Pentecost.

HYMNS FOR THE FEASTS

Holy Trinity — Corpus Christi — Blessed
Sacrament — Sacred Heart — Holy Name—
Precious Blood — Blessed Virgin — St.
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